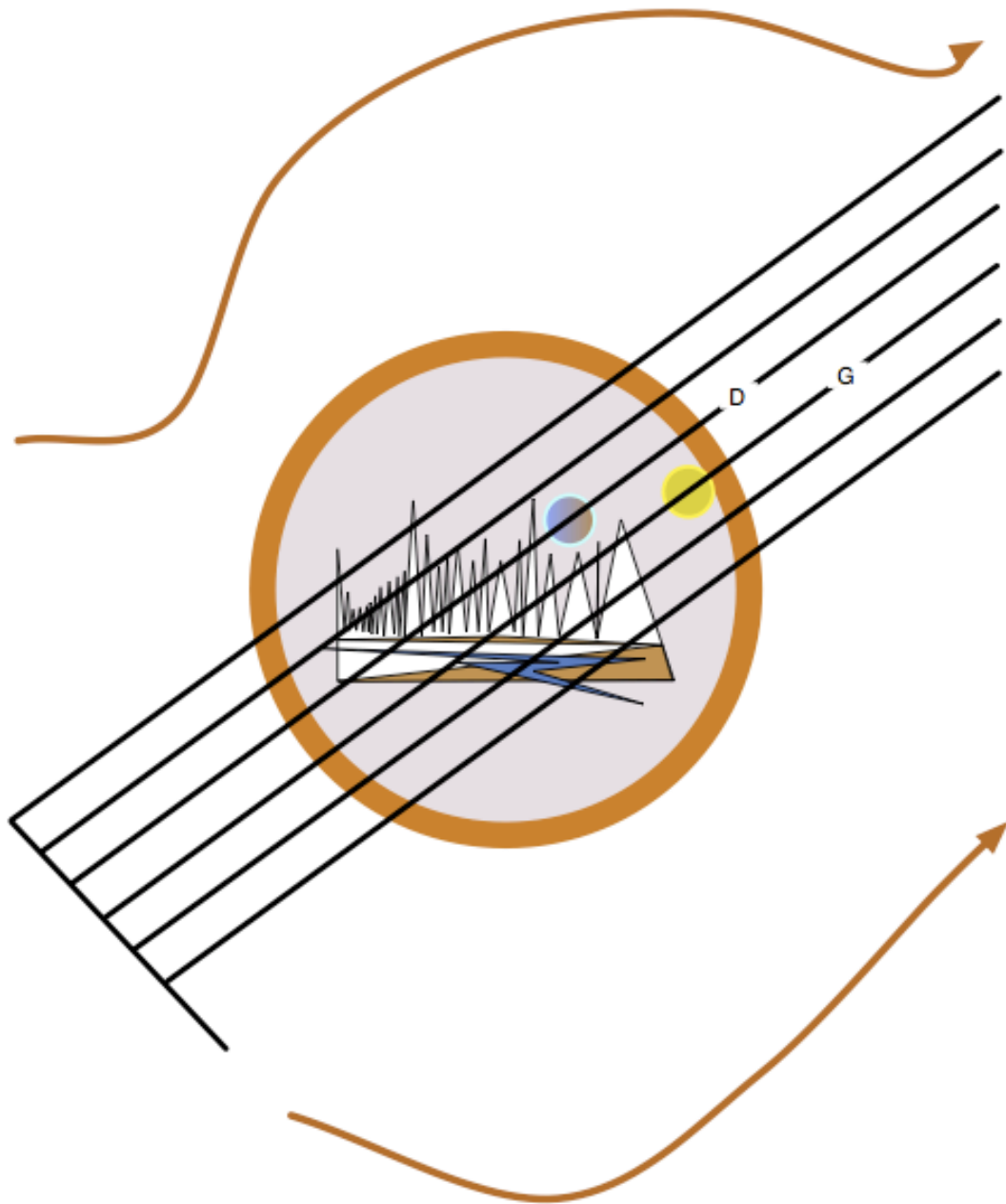


# *Meditaciones antiguas*

Segunda colección de piezas para guitarra sola

por

Juan Luis de Pablo Enríquez Rohen



a Alejandra,  
mi compañera y mayor entusiasta,  
con amor.

# *Meditaciones antiguas*

Segunda colección de piezas para guitarra sola

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### Notas de interpretación:

Algunas de estas piezas nacieron a partir de la idea de incluirlas durante una clase de yoga en Houston, Texas. Sin embargo las que le siguieron surgieron para acompañar lecturas de poesía. En cualquiera de estos casos gusto de aproximarme a ellas como meditaciones, con el propósito de relajarme durante el estudio de este magnífico instrumento: la guitarra.

### Notes on performance:

Some of these were originally intended to be played daily as a part of a yoga class in Houston, TX., however, I found the late ones blossoming out of poetry readings. In any case, all should be approached as meditations, with the sole purpose of relaxation, of study and of delight in playing this magnificent instrument: 'la guitarra'.

### *Notas de interpretación / Notes on interpretation*

Símbolos utilizados

-The following symbols are used and explained.



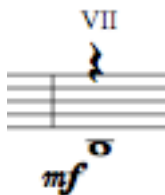
Los números arábigos pequeños indican los dedos de la mano.

-Arabic numbers assign the fingers of the fret-hand.



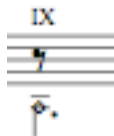
Los números en-circulados asignan la cuerda en la cual se toca la nota.

-Circled numbers assign the string in which the note is to be played.



Los números romanos entre paréntesis indican el traste que, usado como punto de posición, se coloca el dedo índice; independientemente de iniciar con otro u otros dedos.

-Roman numerals in parentheses indicate the fret at which the first finger references the position, thus the notes of the motive or phrase which may or may not start with the first finger.



Los números romanos sin paréntesis indican que debe usarse la barra entera.

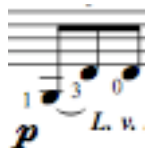
También indica la posición del ataque en cualquier armónico.

-Roman numerals without parentheses imply both: The place at which the full bar is required and the place at which a harmonic is struck.



Aquellos números romanos precedidos de un símbolo de mitad indican el requerimiento de una media barra.

-Roman numerals with a half sign imply that a half bar is required.



El signo L.V. significa: dejar vibrar, *laissez vibrer*, *Lasciar vibrar*, *let vibrate*.

-The L.V. sign signifies to let vibrate.



El signo de *gliss.* acompañado de una línea indica que se debe deslizar el dedo hasta la segunda nota sin herir ésta en su la cuerda correspondiente.

-The 'gliss' sign implies that the note reaches without attack.



La línea deslizada entre dos notas implica un *glissando* hiriendo ambas notas.

-Any line connecting two notes imply a *glissando* with both notes struck.

*P, i, m, a, c*

Cada letra es la primera en cada nombre de los dedos de la mano que hie.

[P] Pulgar, [i] índice, [m] medio, [a] anular y [c] 'chiquito' para el meñique.

-Each letter stands for the first letter in the attacking finger names.

# Meditaciones antiguas

Meditaciones antiguas - 1

Aire

Juan Luis de Pablo Enríquez Rohen  
(2000)

*Andante con giusto* (♩ = 84)

Guitarra

*mf*

*gliss.*

*f*

*mf*

*f*

*p*

*ff*

*mp*

*rallentando*

*Mezzo tasto*

*meno mosso*

*gliss.*

*f*

*rallentando*

*mf*

*f*

# Meditaciones antiguas

## El invento que alumbra

Juan Luis de Pablo Enríquez Rohen

(2001)

*Largo espressivo* (♩ = 54)

Guitarra

mf f

3

mf sf mp

5

mp mf

7

mf sf mp dolce e rallentando

9

p

# Meditaciones antiguas

## Rehilete solar

Juan Luis de Pablo Enríquez Rohen  
(2001)

*Andante ma cantabile espressivo* (♩ = 96)

Guitarra

*f*

*rallentando*

*a tempo primo*

*mf*

*mp*

*p*

*al battimento*



# Meditaciones antiguas

## Danza

Juan Luis de Pablo Enríquez Rohen

(2002)

**18** **Allegro** (♩ = 128)

Guitarra

*p*

2

**17**

*mp*

4

**18**

*mf*

**20**

6

**16**

*f*

8

9

10

11

12

*f*

13

18

14

15

20

II

IV

*mf* *f*

D.S. al Coda

## *Meditaciones antiguas*

## Respiraciones

*Juan Luis de Pablo Enríquez Roben*

(2002)

*Respiraciones* Juan Luis de Pablo Enríquez Roben (2002)

18 Movido (♩ = 160)

Guitarra

*mf*

2

3

4

5

6

8

D.C. al Segno

D.C. al Segno

D.C. al Coda

(x 3)

D.C. al Coda

# Meditaciones antiguas

## Canzona

Juan Luis de Pablo Enríquez Roben

(2003)

*Guitarra*

**Cantabile** ♩ = 71

**3** gliss. (accel.) (dim.)

**4** **3** **Poco più mosso**

**6** **3** **Più mosso**

**7** **Crescendo**

**3** **A tempo primo**

(I) V VII VIII X

**Da Capo**

**3** gliss.

# Meditaciones antiguas

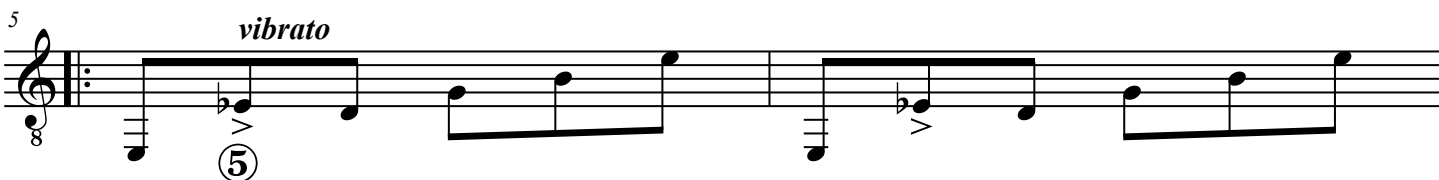
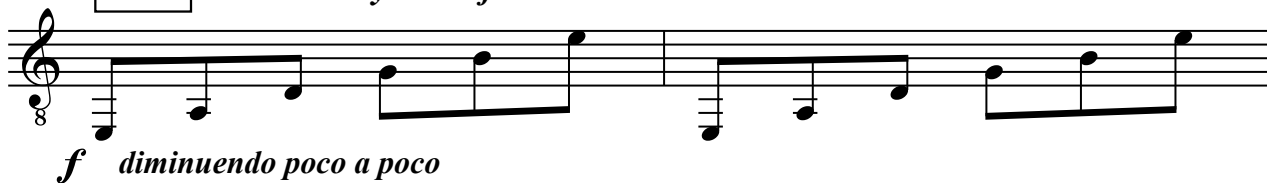
## Frente a una vela

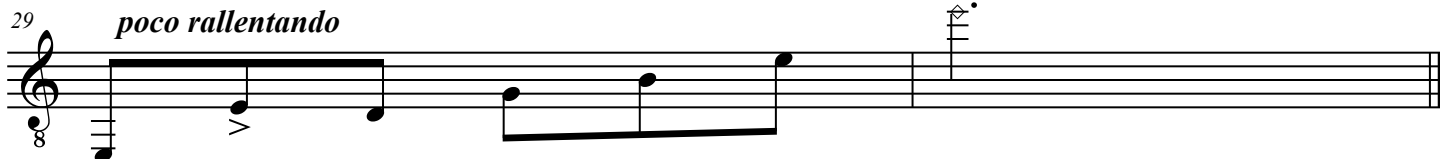
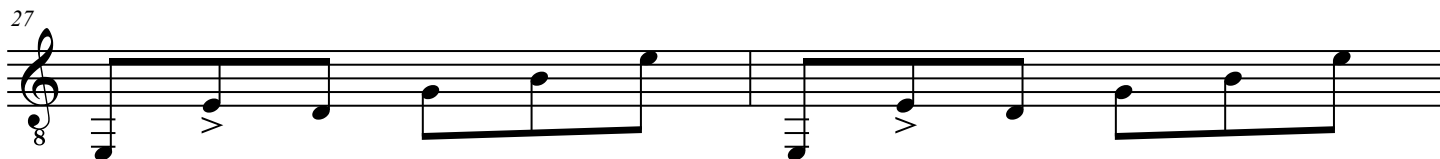
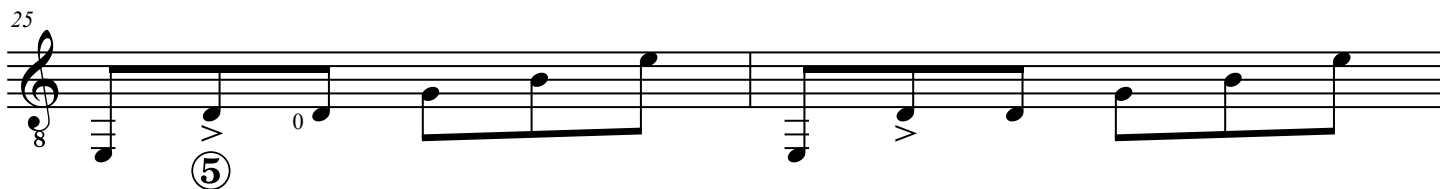
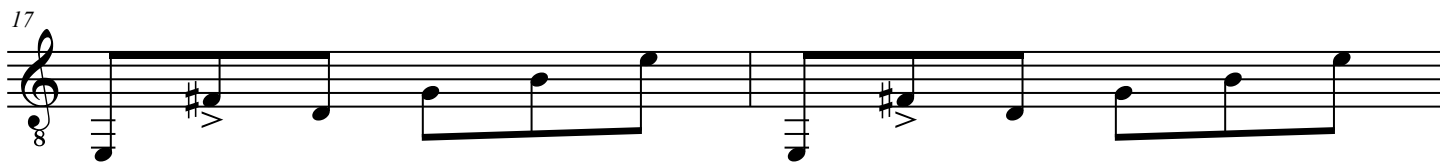
Juan Luis de Pablo Enríquez Rohen  
(2003)

6

Meditativo y atmosférico ♩ = 112

Guitarra





# *Meditaciones antiguas*

## *Consolación*

*Juan Luis de Pablo Enríquez Roben*  
(2004)

**Guitarra**

**4** *Arpeggiando sempre*

*Lasciar vibrer sempre*

**3** (III) (VI) *gliss.*

**5**

**7**

**5** **4**

**9** *rallentando*

**3** *a tempo primo*

11 *mp*  
*mf* *mf* *f*

13 *mf* *f*

*rallentando* *mf* *mp* **Da Capo**

**4**

17 *mp* ② ③ ④

20 *mp* *mf* *cresc.* *mf*

23 *cresc.* *f* **4** *rallentando*



6  *con dolce maniera*

3 *Doloroso*

33

*f*

*molto ritard.*

35 *molto ritard*



The musical score for measures 35-38 of 'The Swan' by Saint-Saëns is written in 3/4 time and the key of D major. The tempo marking is 'molto ritard'. The score is written for a single melodic line on a grand staff. The melody begins in measure 35 with a half note D5, followed by a quarter note E5, and then a half note F#5. In measure 36, the melody continues with a half note G5, followed by a quarter note A5, and then a half note B5. In measure 37, the melody consists of a half note C6, followed by a quarter note B5, and then a half note A5. In measure 38, the melody ends with a half note G5, followed by a quarter note F#5, and then a half note E5. The bass line is mostly silent, with a few notes in measures 36 and 37.

Example 1. Measures 38–43. *f* *molto vibrato*

40 *Poco meno mosso e pesante* *Molto espressivo e accelerato*

The musical score for measures 40-45 is as follows:

- Measure 40: Treble clef, one quarter note G4.
- Measure 41: Treble clef, two quarter notes G4 and A4.
- Measure 42: Treble clef, two quarter notes G4 and A4.
- Measure 43: Treble clef, two quarter notes G4 and A4.
- Measure 44: Treble clef, two quarter notes G4 and A4.
- Measure 45: Treble clef, two quarter notes G4 and A4.

The tempo changes from *Poco meno mosso e pesante* to *Molto espressivo e accelerato* between measures 44 and 45.

42 *Poco meno mosso e pesante* *Molto espressivo e accelerato*

44 (VII) *cresc.*

46 *f*


48 *sfz* *3*

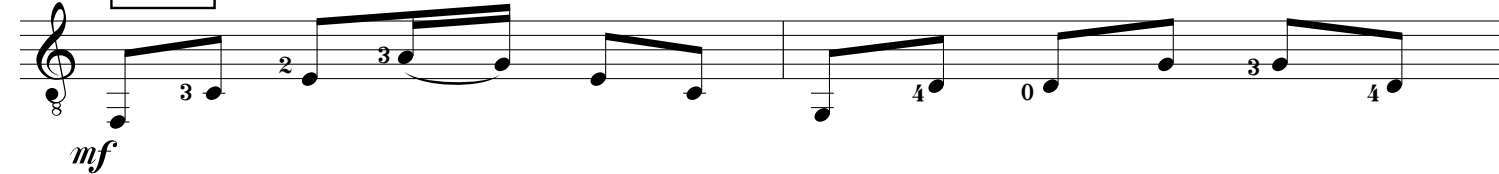
50 *sf*

52 *sf*

54 *4* *rallentando*

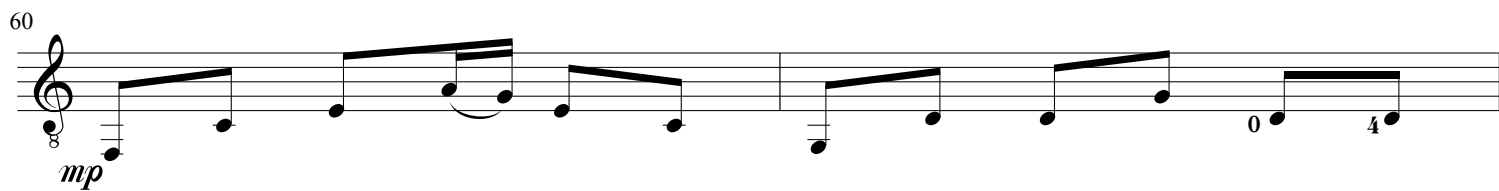
56

58  **Orando**



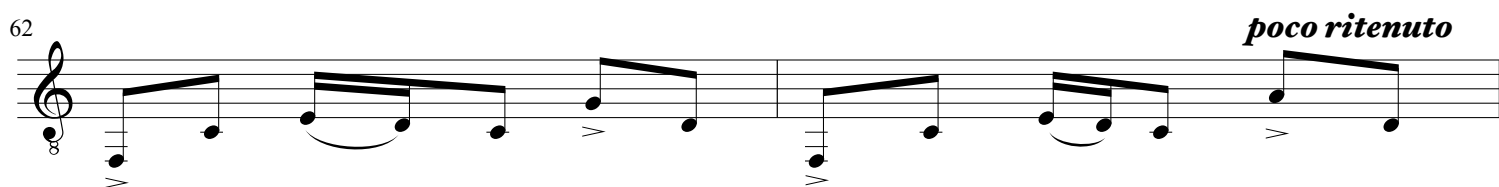
*mf*

60

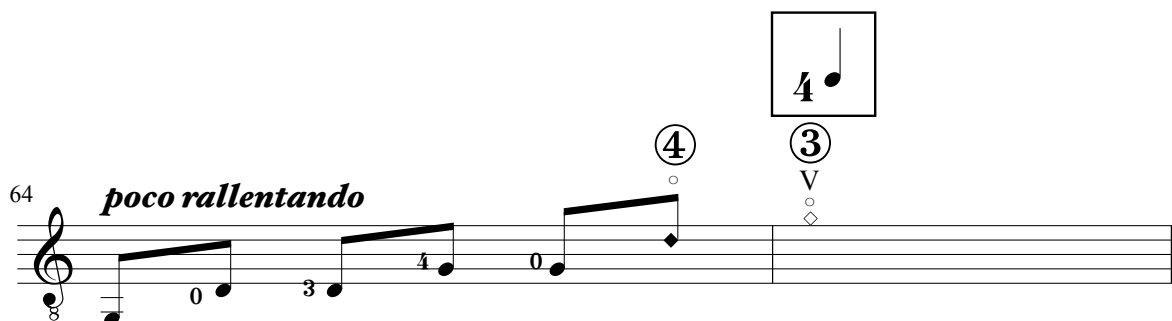




*mp*

62 *poco ritenuto*



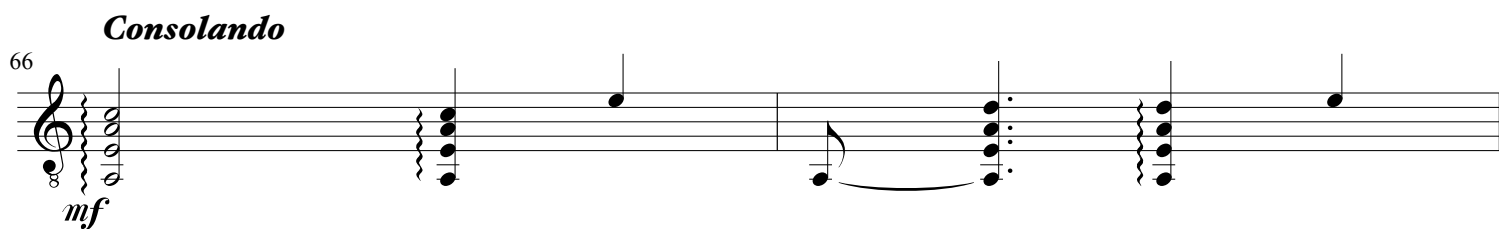
64 *poco rallentando*



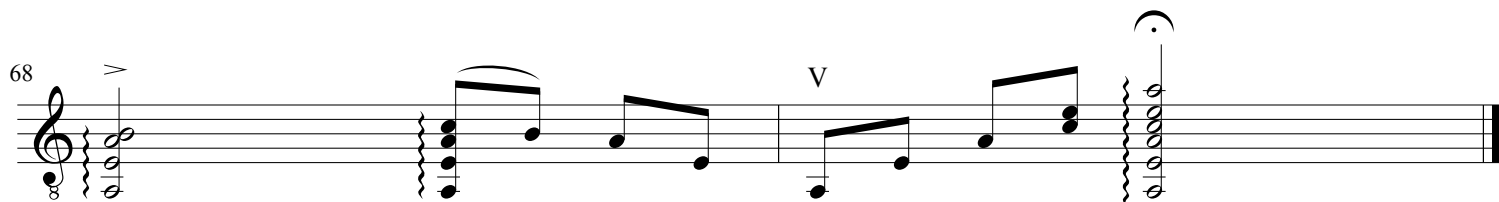
 

**Consolando**

66 *mf*



68



# Meditaciones antiguas

## Sencillez

Juan Luis de Pablo Enríquez Rohen  
(2004)

*Guitarra*

**6** *Cantabile* (♩ = 126)

*mp*

*mf*

*ritenuto*

*a tempo*

*mp*

*mf*

*mp*

*rallentando*

*p*

# Meditaciones antiguas

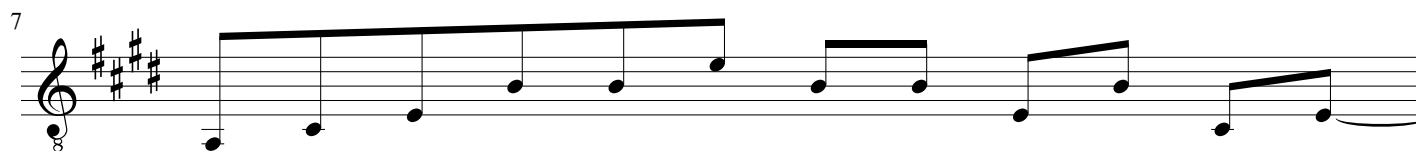
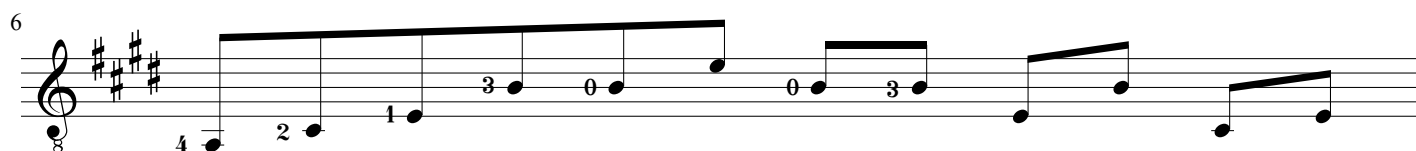
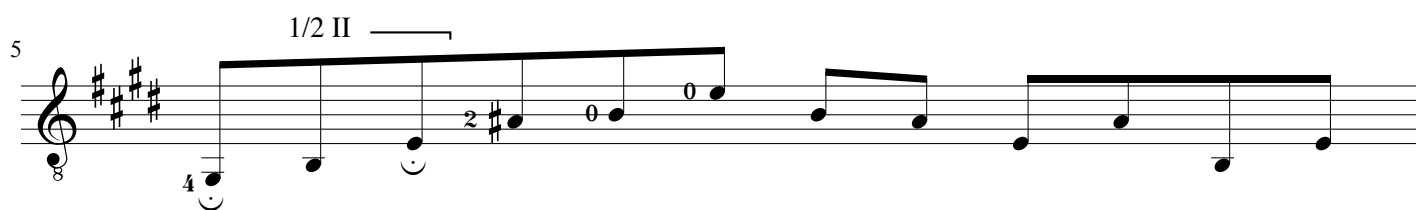
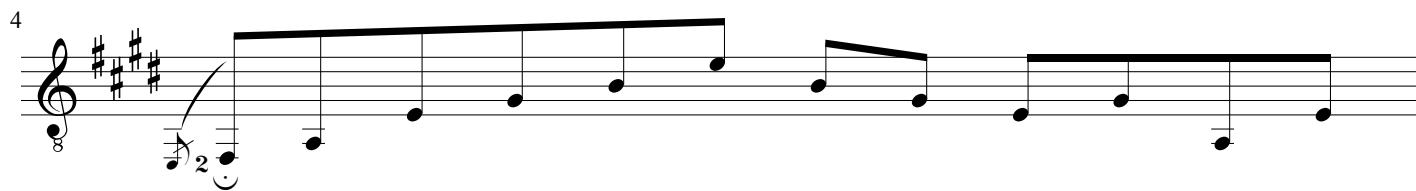
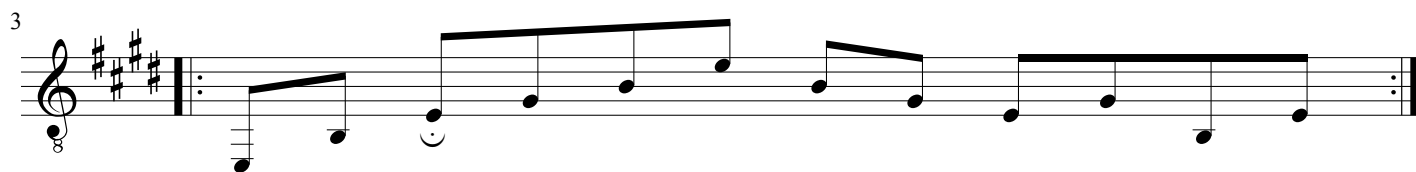
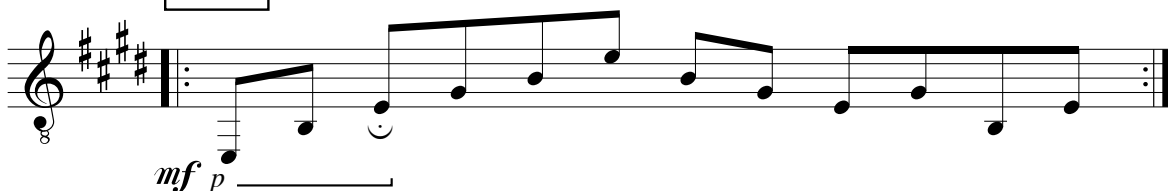
## Retrato

Juan Luis de Pablo Enríquez Roben  
(2005)



*Espressivo amoroso*

Guitarra



Retrato

Meditaciones antiguas - 1

8

12

10

11

12

13

14

15

8

12

*rallentando*

Juan Luis de Pablo Enríquez Rohen © 2005

# Meditaciones antiguas

## Karaléva

Juan Luis de Pablo Enríquez Roben  
(2005)



**Allegro molto**

Guitarra

*f*

1/2 II

(IV)

3

*mf*

5

*f*

1/2 IV

1/2 VII

④

④

**poco meno mosso**

7

(IV)

(VI)

(I)

*p*

*mf*

*m a m i (simile)*

**Rallentando**

9

*Da Capo*

11  $\frac{1}{2}$  II


(IV)

13

Musical score for measures 13-16. The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 14. The bass line consists of a single eighth note in measure 13, followed by rests in measures 14 and 15, and a half note in measure 16. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a final cadence in measure 16, marked by a double bar line and a repeat sign.

[illegible]

19



*mf*



# Meditaciones antiguas

## Oasis

Juan Luis de Pablo Enríquez Roben  
(2005)

**3** **Intrada** (♩ = 88)

*Guitarra*

(IV)

*p* *cresc.* (x 4)

**4** **Intonando** **6**

*mp*

**4** **6**

**5** **3** **4** **5** **4**

*mf* *dim.*

**3** **6**

*f* *dim.* *mp* *cresc.* *dim.* *mp*

**4** **6**

*f* *dim.* *mf* *dim.* *cresc.* *sub mp*

21

26

32

36  

40  

44  

48  

50  

52  

54  

56    

58  (IV) 

60 **Poco rallentando**  

62  

64  

# Meditaciones antiguas

## Oración

Juan Luis de Pablo Enríquez Roben  
(2005)

*Cantabile ma molto rubato* (♩ = 100)

Guitarra

8 *p*

2 *mp*

3

4

5 *mf* *p*

6 *mp*

7

8 *mf*

9  
8  
10  
8  
11  
8  
12  
8  
13  
8  
14  
8  
15  
8  
16  
8  
17  
8

*mp*  
*p*  
*f*  
*p*  
*mp*  
*mf*  
*mp*  
*mf*  
*ritenuto*  
*f*

1 4 3 2 1 0 2 4

# Meditaciones antiguas

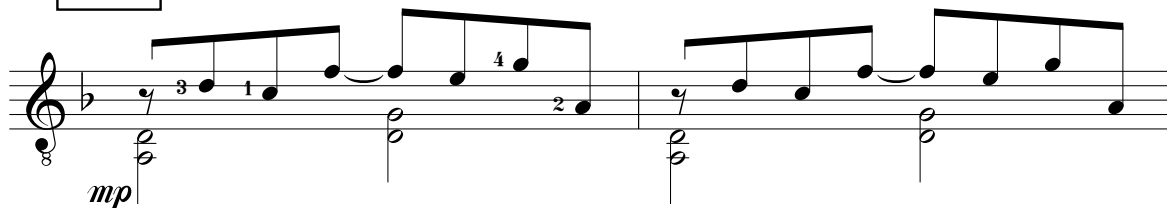
## Elegía

Juan Luis de Pablo Enríquez Roben  
(2005)

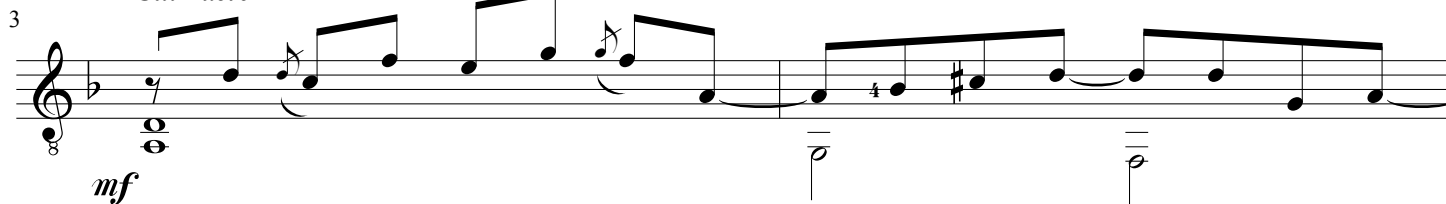


**Lento e Sereno** (♩ = 52)

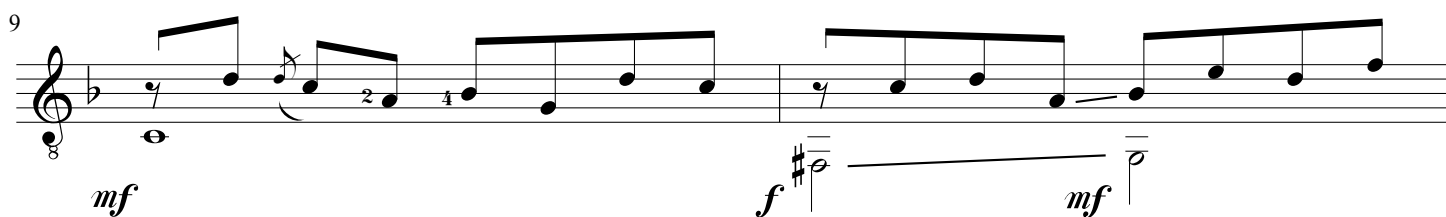
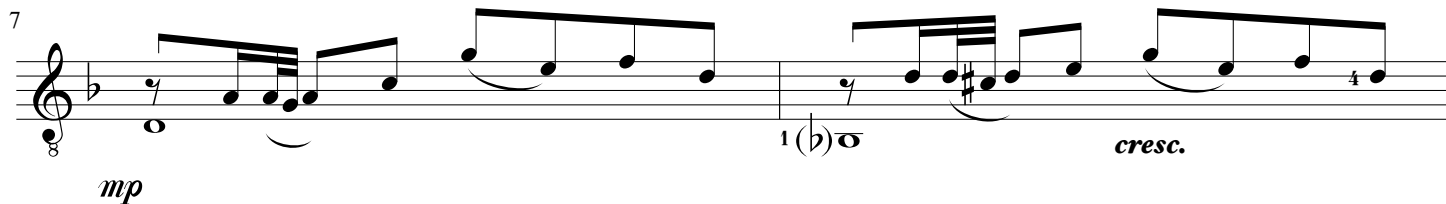
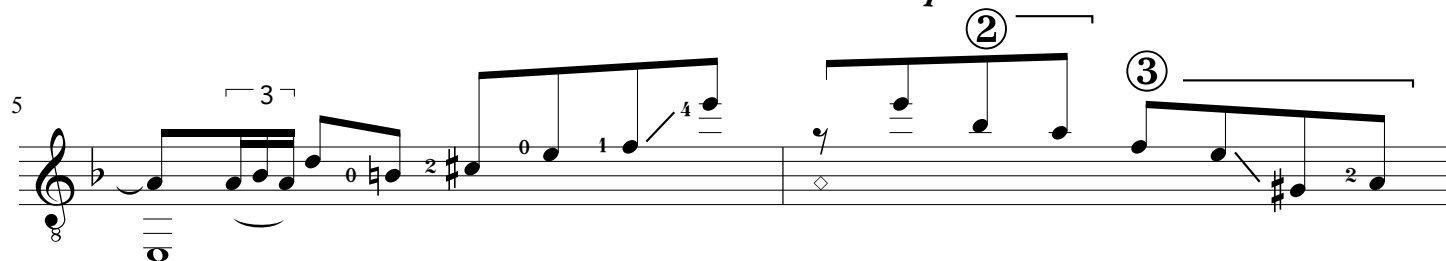
Guitarra



**espressivo**  
*Sul Tasto*



**molto espressivo**



11

*f*

⑥

14

**Lamentoso**

*mf*  
*mp*

15

*f*

**Da Capo**

17

**Sul Tasto**

*p* *mp* *cresc.*

**Poco accelerando**

*p* *mp* *cresc.*

19

**Poco rallentando**

*f* *mf* *mp*

21

*pp* *p*



# Meditaciones antiguas

## Consciencia

Juan Luis de Pablo Enríquez Rohen  
(2005)

**8** **Allegro**  $\text{♩} = 120$

Guitarra

*mp*

III

1 2 3 4

P P i m a m i P i m P i m a m i a m i P i m

2

3

4

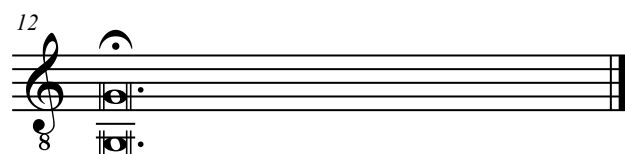
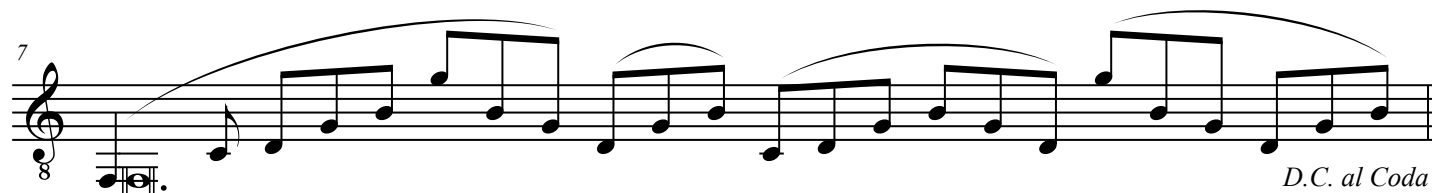
*poco rallentando*

*fake gliss.*

5

*a tempo primo*

*from fake gliss*



# *Meditaciones antiguas*

## *Compasión*

*Juan Luis de Pablo Enríquez Rohen*  
(2005)

**Guitarra**

**8** *Espressivo ma delicato*

*mp*

2

*gliss.*

3

3

3

4

3

5

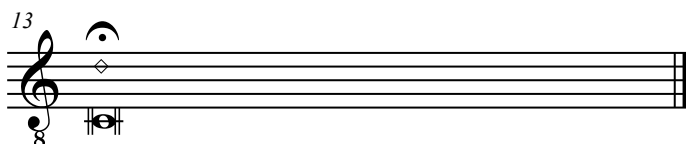
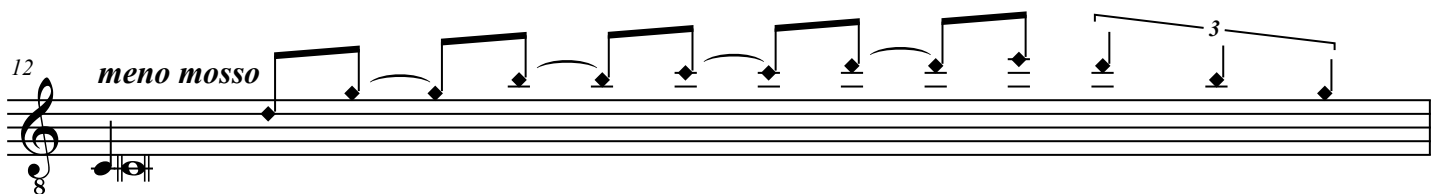
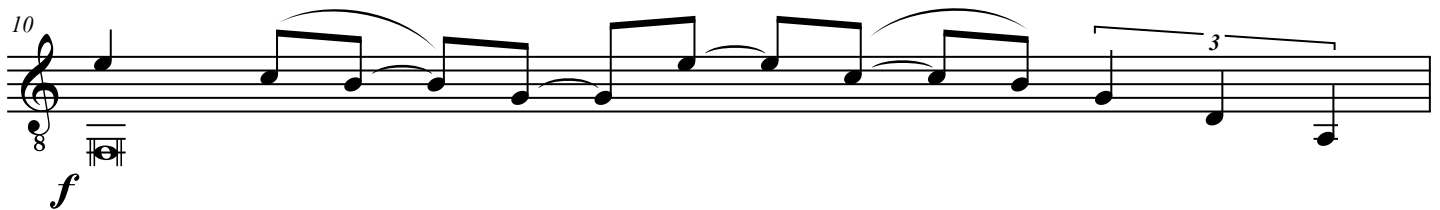
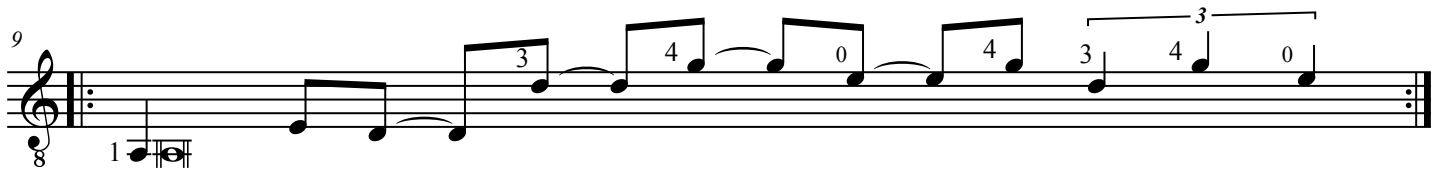
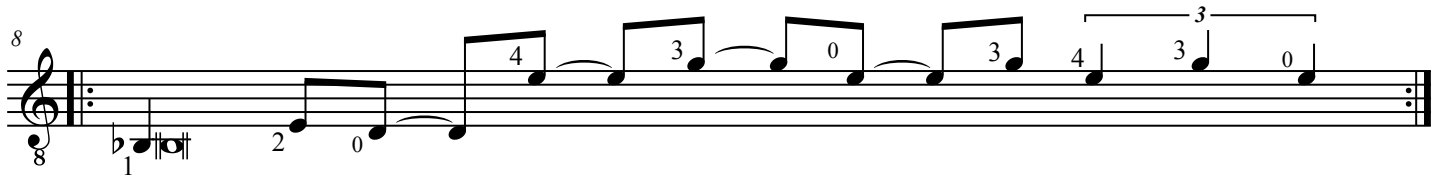
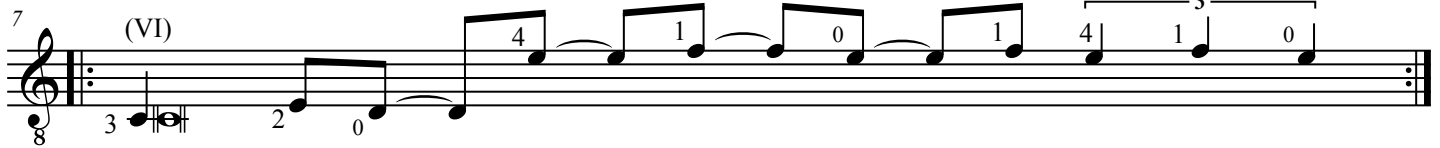
4 2 3

3

6

3

*poco piu espressivo*



# Meditaciones antiguas

## Alba

Juan Luis de Pablo Enríquez Rohen  
(2005)

Contemplative ♩ = 76

Guitarra

*3 mezzo tasto*

*p* *L. v. sempre* *mp*

*mf*

*poco piu mosso*

*f* *mp* *p*

*mp*

*mf* *f*

*poco piu mosso*

*mp* *mf*

*poco ponticello*

*12* *13*

25 *Alegre*  
*mezzo tasto*

27 *mf*

29 *f* *ponticello* *mezzo tasto*  
*ff* *súbito mp*

31 *Broad*  
*mf*

33 *poco rit.* *a tempo*  
*mp*

35 *mf*

37 *> ponticello*  
*Dal Segno*

39 *mezzo tasto*  
*mp*

41 *mf*

Juan Luis de Pablo Enriquez Rohen © 2005

# Meditaciones antiguas

## Meditación

Juan Luis de Pablo Enríquez Rohen

(2006)

**6** *Enfatico e molto rubato* ♩ = 58

*Guitarra*

**10**

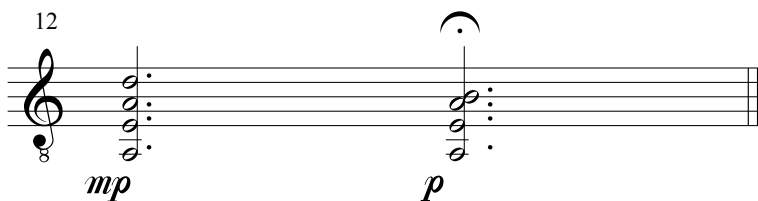
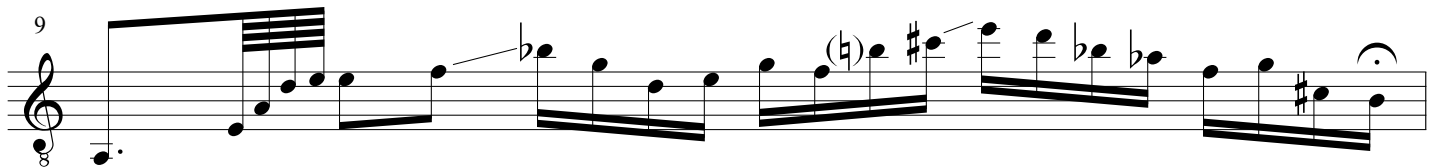
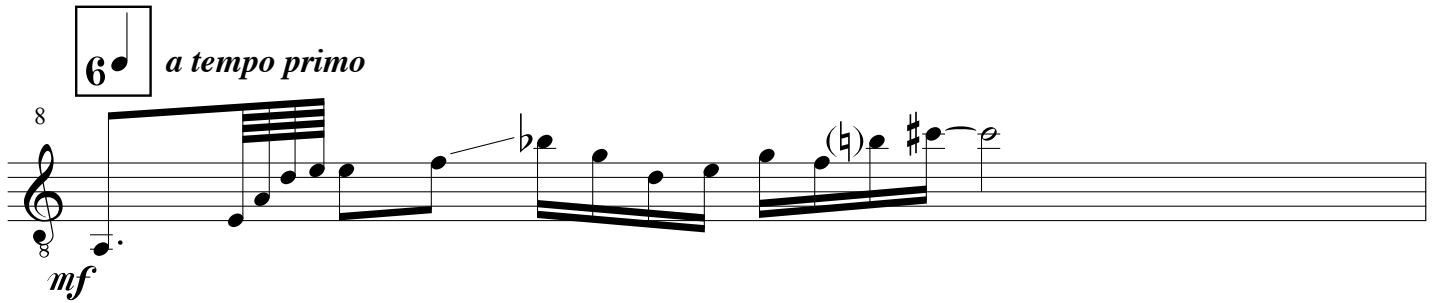
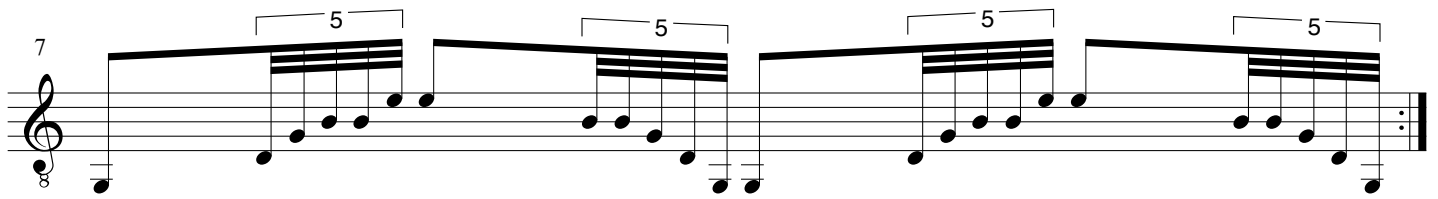
**②** *Legato*

**③** *poco a poco accel*

**④** *ritenuto a tempo*

**6**

**4** *Apassionato*





# Meditaciones antiguas

## Rocío

Juan Luis de Pablo Enríquez Rohen  
(2007)



*Allegro espressivo* (♩ = 120)

Guitarra

*mf* ③

4

IV

3

⑤

7

IX

4

*mp*

10

VII

4

3

*mf*

*gliss.*

*Piu Mosso*

13

16

19

*Lasciar vibrar*

*con delicateza*

*f*

*mp*

②

③

25

IV

8

5

28 IX

The musical score for measures 28-31 of 'The Rose Tree' is written for a single melodic line on a treble clef staff. Measure 28 begins with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note C5. Measure 29 contains a half note D5, a quarter note E5, a half note F#5, and a quarter note G5. Measure 30 starts with a half note A5, followed by a quarter note B5, a half note C6, and a quarter note D6. Measure 31 begins with a half note E6, followed by a quarter note F#6, a half note G6, and a quarter note A6. The key signature has one sharp (F#), and the time signature is 4/4.

34

37 *Rallentando*

*mp*

*f*

[illegible]

# Meditaciones antiguas

## Recuerdo

Juan Luis de Pablo Enríquez Rohen  
(2007)



Andante cantabile, e rubato espressivo (♩ = c. 90)

Guitarra

8

*mp*

3

5

7

*ritenuto*

9

*a tempo*

II

11

*ritenuto*

2.

14

*a tempo*

IX

16

*D.C. al Segno*  
(Take 2nd ending)

18 *a tempo*

20

22 *rallentando*

24 *a tempo*

26 *rallentando* IX

28

*Meditaciones antiguas*

## Ronda en Uxmal

*Juan Luis de Pablo Enríquez Roben*  
(2007)

*Espressivo ma poco rubato* ( $\text{♩} = 126$ )

Sol

Cometas

Mercurio

Venus

Tierra

Luna

Marte

Guitarra

mp

Sub.mp

Sub.mp

mf

Sub.mf

Sub.mf

mp

22

25

28

31

34

37

40

43

Atlante

Júpiter

Cometas

Lunas

Saturno

*mf*

*Sub.mf*

*mf*

*mf*

*f*

*Sub.f*

*mp*

*Sub.f*

The musical score consists of eight staves of music, each beginning with a measure number (22, 25, 28, 31, 34, 37, 40, 43) and a treble clef with a key signature of one flat (B-flat). The music is written in a style that suggests a rhythmic, possibly dance-like or meditative, character. Dynamics are indicated by *mf* (mezzo-forte), *Sub.mf* (sub-mezzo-forte), *f* (forte), *Sub.f* (sub-forte), and *mp* (mezzo-piano). Labels above the staves identify specific sections: 'Atlante' (between staves 25 and 28), 'Júpiter' (between staves 28 and 31), 'Cometas' (between staves 31 and 34), 'Lunas' (between staves 37 and 40), and 'Saturno' (between staves 40 and 43). The notation includes various note values, rests, and accidentals (sharps and flats) to indicate pitch and rhythm.

Planetas Vagantes

The musical score for 'Planetas Vagantes' is written on a grand staff. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/8. The score begins with a measure number of 67. The melody in the upper staff consists of eighth and quarter notes, with some measures containing beamed eighth notes. The lower staff provides a harmonic accompaniment with eighth and quarter notes. A dynamic marking of 'Sub. f' (subito fortissimo) is placed below the lower staff. The piece concludes with a double bar line.

70 *mf* Procyon

73 *mf* Pulsar

76 Estrella en Re

79 *mp* Estrella en Si

82 *mf* Estrella en La

85 Cometas interestelares *f*

88 Sol

91 *ff*



# Meditaciones antiguas

## Liberación

Juan Luis de Pablo Enríquez Rohen  
(2008)

**13** *Presto liberato* (♩ = 160 = ♪ = 320)

Guitarra

*mf* p p i m a m i p i p i (x5)

2 **15**

3 **13**

4 **15**

5 **13**

6 **15**

7

8 **13** *f*

9

10 **4** *ff*

14 *sfz*

18 **13** *mp*

19 **15** *mf*

20 **13** *f*

# Meditaciones antiguas

Altar

Juan Luis de Pablo Enríquez Roben

(2009)



Arpeggiando dolcemente (♩ = 80)

Guitarra

3

5

7

9

Tambora

rallentando

11

*Juan Luis de Pablo Enríquez Roben*

12 •

***Contemplativo*** (♩ = 100)

*Guitarra*

***pp*** *Sempre crescendo*

*fake gliss.*

(V)

$$(X)$$

V

*gliss.*

# Meditaciones antiguas

## Esperanza

Juan Luis de Pablo Enríquez Roben

(2009)



(VII)

*Misterioso ma espressivo* (♩ = 72)

*guitarra*

*mf*

*Lasciar vibrer il acento*

6

6

6

6

3

6

6

6

6

*Da Capo*

5

6

6

6

6

6

6

6

9

9

9

9

*f*

7

6

6

9

9

9

9

8

6

6

9

9

9

9

9

6 9

10

6 9

11

6 9

*Poco meno mosso*

12

6 6

14

6 6

*rallentando*

16

6 6

# Meditaciones antiguas

## Metáfora

Juan Luis de Pablo Enríquez Roben  
(2009)

**Guitarra**

**4** *Con forza ma con grazia* (♩ = 72)

*mf*  
*f*

**2**

*mf*

**3**

*f*

**4** *Espressivo e dolce*

*mp*

**6** *Crescendo*

*f*

*Da Capo*

**8** *rallentando*

*mf*

*fermata e gliss  
a la seconda volta*

*Ponticello*

# Meditaciones antiguas



**Mágico** (♩ = 76)

**Armónicos**

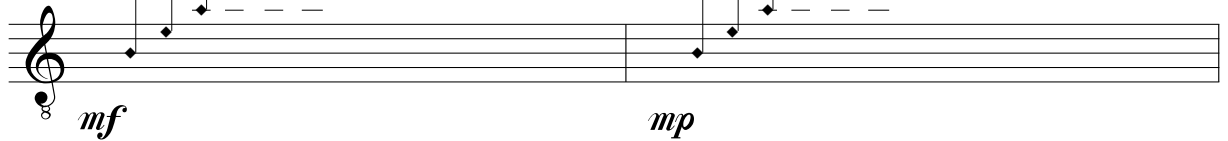
*Juan Luis de Pablo Enríquez Roben*

(2009)

VII

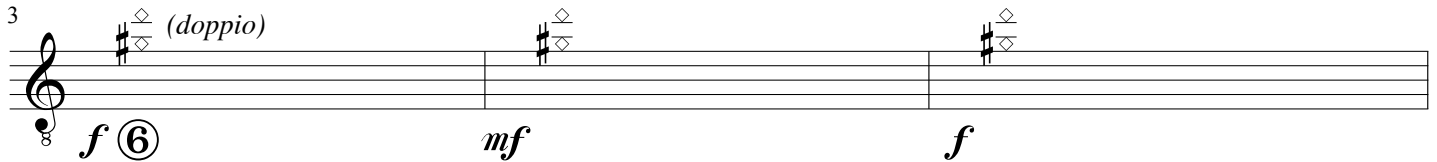
VII

Guitarra

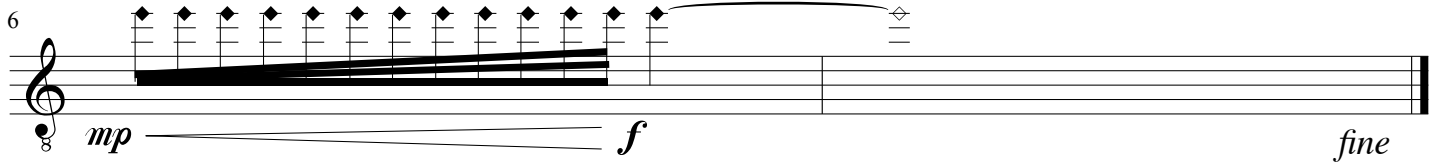


(-X)

(doppio)



*ritenuto e poco a poco accelerando*



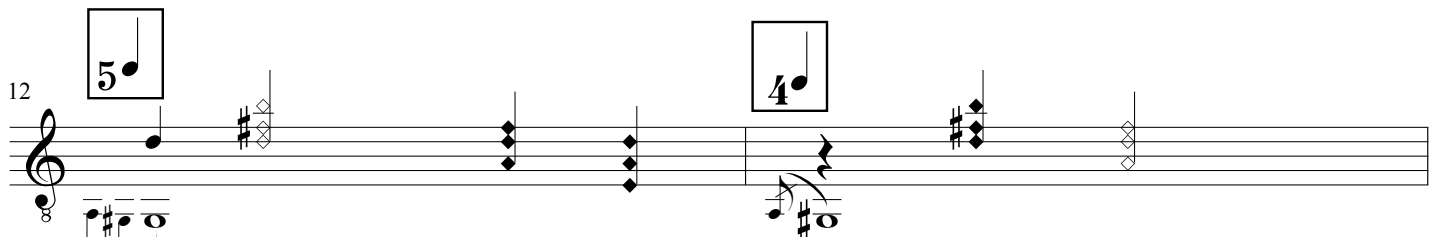
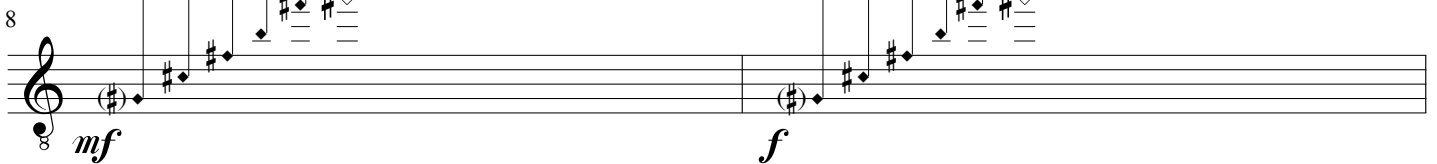
*fine*

*a tempo*

8va

(IX)

8va



*Da capo al fine*



# Meditaciones antiguas

## Lluvia

Juan Luis de Pablo Enríquez Roben  
(2009)

**Guitarra**

**8** *Rubato malincolico* (♩ = 60)

*pp*

**2** *crescendo poco a poco e accelerando*

*f*

**3** **6** *Tasto e cantabile*

*mp*

*f*

**4** **2** **3** *crescendo*

*mp*

*f*

**6** **8**

# Meditaciones antiguas



**Allegro** ♩. = 152

*Ronda*

Juan Luis de Pablo Enríquez Rohen

(2009)

Guitarra

4 (IV) *f* 3 4 2 1 0 2 1 0 2 0 0 1 0 0

7 (V) *f* ② ④ ⑤ *sub. p*

10 *f* *sub. p*

13 (I) *f* *sub. p*

16 (III) *f* *sub. p* *Da Capo al Segno*

19 5 (♩. = ♩) *mf* (x4) (x4) (x2) (x2)

23 9 *a tempo primo* *f*

26 *f* *poco ritenuto*

# Meditaciones antiguas

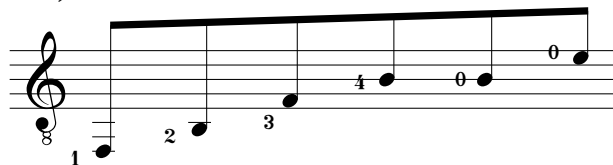
## Las horas

Guitarra

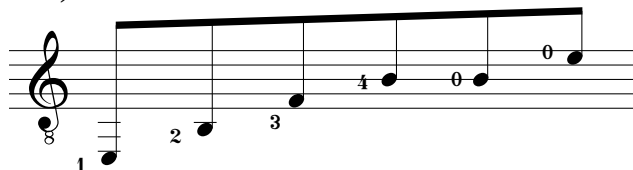
Juan Luis de Pablo Enríquez Roben

(2009)

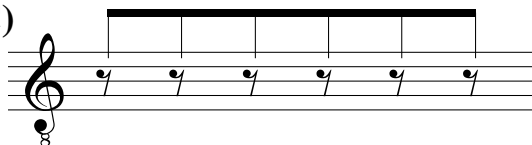
A)



B)



C)



A) (x 7)

B) (x 2)

A) (x 2)

B) (x 1)

C) (x 1)

A) (x 3)

B) (x 2)

C) (x 2)

A) (x 2)

B) (x 4)

C) (x 3)

A) (x 4)

B) (x 3)

C) (x 4)

A) (x 1)

B) (x 4)

C) (x 5)

# Meditaciones antiguas

## Apoyo

Juan Luis de Pablo Enríquez Roben

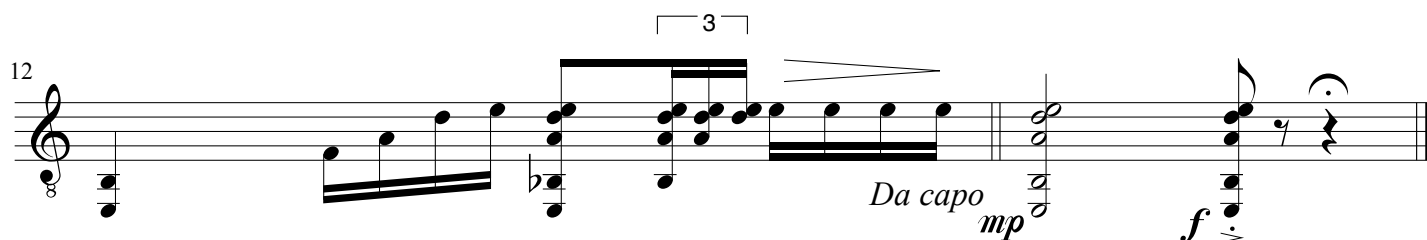
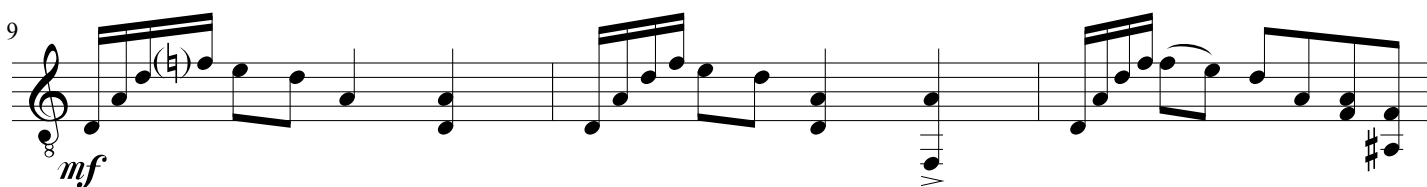
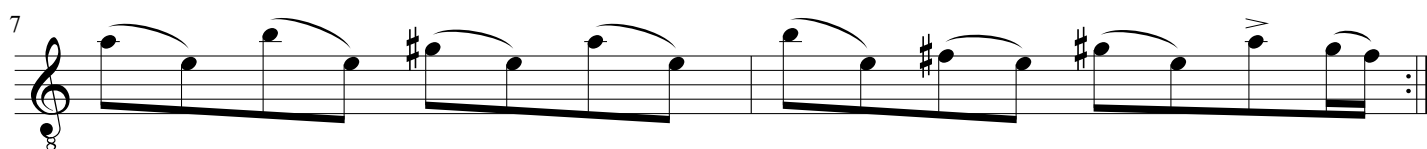
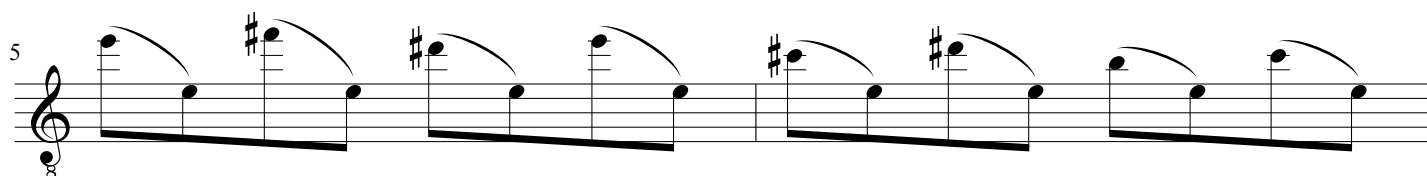
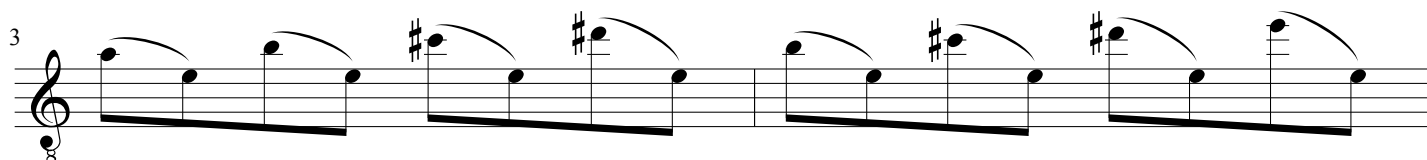
(2010)

*Ligero ma cantabile* (♩ = 112)

Guitarra



*mp (subito) Crescendo poco a poco*



# Meditaciones antiguas

## El reloj de arena

A Manuel Rubio

Juan Luis de Pablo Enríquez Rohen

(2010)

*Andante espressivo moderato* (♩ = 108)

Guitarra

*mf* p a m i p a m i (Simile)

fake gliss.

*f*

23

(VII)

26

L.V.

30

(IX)

33

(4)

36

(IV)

39

42

45

49 *mp* II *gliss de posición* V

52 *Estirando* (x4) ③

55 *f* D.C. al Segno 3

58 3

61 (VII) ⑤

64 ⑥

67

70

Detailed description: This is a musical score for guitar, spanning measures 49 to 70. The music is written in treble clef with a key signature of one sharp (F#). Measure 49 starts with a mezzo-piano (*mp*) dynamic and features a second position (II) fingering. A glissando (gliss de posición) is indicated, leading to a fifth position (V) fingering. Measure 52 includes the instruction *Estirando* (stretching) and a repeat sign with a circled 3, indicating a triple repeat. Measure 55 begins with a forte (*f*) dynamic and a double bar line, followed by a 'D.C. al Segno' instruction. The music then features several triplet patterns (marked with '3'). Measure 61 includes a section marked (VII) and a circled 5. Measure 64 has a circled 6. The score continues with various melodic lines and fingering indications (1, 2, 3, 4) throughout the remaining measures.

73 *fz*

76 *p*

79

82 *mp*

85 *mf*

88 *f*

91 *molto ritenuto* *ff* *p*

94 *f* *mp* *f*



*molto espressivo ma poco rubato*

97 *f* *mp* *f*

100 *sffz* *mf* *mp* *ritardando*

103 *a tempo primo* *mf*

106 *f*

109 *f*

112 *mf*

115 *mp* *f* *sffz* *sffz*

118 *sfz* *sf* *mf*

123

127

131

135

139

143 *Lunga* *p* *Lunga* *ff*

Mérida, Yucatán. Marzo de 2010